



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

JULY/AUGUST 1991

THE BRITISH ARE COMING

Out with punk—in with pretty was the credo of 20 leading British RTW and accessory designers, premiering at the Hotel Macklowe in New York with their Fall/Winter collections. Laying new ground rules for British fashion, their emphasis on luncheon and cocktail dressing affirmed their belief that a recessionary economy demands exciting looks at competitive prices. Even those who concentrated on career dressing offered a less tailored approach, with fabric and detailing a key part of this softer look. The

group under the auspices of the British Trade Commission will return with their Spring/Summer collections during the NY market (Oct. 28 - Nov. 8), again making it possible for all U.S. press and buyers to see first hand the best of British fashion.

DESIGNER HIGHLIGHTS:

MURRAY ARBEID: Known for his sumptuous gowns, this latest collection doesn't disappoint. His black wool and velvet long sleeved slim

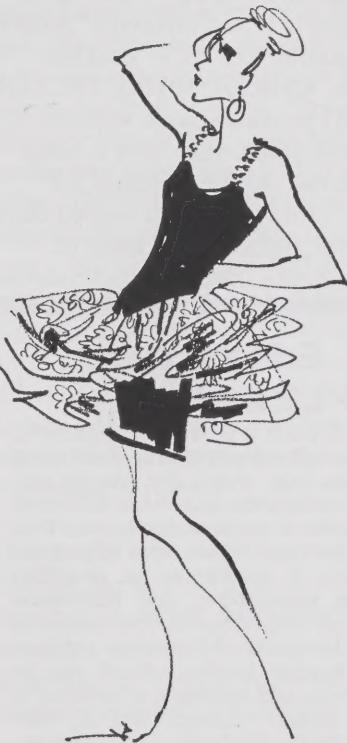
cocktail dress is a masterpiece of understated luxury.

BELLVILLE SASSOON/LORCAN MULLANY:

Designer Lorcan Mullany has a way with plaid. Snappy red and black tartan suits were collared and cuffed in black velvet. Also terrific was a black velvet dinner suit with pleated skirt, white satin cuffs and portrait collar, pearl buttons, and perky black bow.

EAVIS & BROWN:

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HOLIDAY "DRESSING"

The dress, in every available color and silhouette, reigns for Holiday! The most prevalent body, the dance dress, (often with bare shoulders, flared skirt, and plenty of room for movement) is expected to contribute heavily to the 15%-20% profit increase that designers expect for this short selling period. Since the early Spring collections, and with the revival of the '60s, the dress has been gaining momentum. This season, a variety of glistening fabrications and swingy shapes fuel the upbeat mood in a market very anxious to celebrate better times.

Color runs the gamut from bright youthful prints to sophisticated black. Some of the most popular hues include fuchsia, royal blue, gold, and red, which are often used in

vibrant combinations. ILIE WACS DRESSES offers a tri-color (black, yellow, blue) scuba dress with zip-front. Prints in beautiful colorations come on strong; while color blocking continues to be important. At ADRIANNA PAPELL, a curvaceous little tank dress looks good in an ethnic, stained glass or chair print, as well as assorted brights. And, she produces a color blocked effect in solid color dresses topped with contrasting jackets. MAGGIE LONDON's black velvet and gold lace empire style dress, and her unique singular jacket of multicolor ribbons, also give a color blocked feeling.

Texture is a paramount! Velvet, the most popular fabric, is rarely used

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the embellished eveningwear was over the top, the hand beaded vests in cut steel and pearl on a cream ground, and a short navy chiffon dance dress, with chalk beaded strapless bodice and handkerchief hem, were magnificent.

ANYA HINDMARCH: Her structured handbags combine excellent workmanship and materials with a witty sense of humor—the “½ crown bag” in box calf, and the “shackle tote” in leather or suede for day, and her fuchsia satin “frame bag with dangling crown” for night.

EMMA HOPE: She offers beautifully feminine shoes in nappa, suede, satin, and calf. Chelsea and ankle boots for day give way to side buckled ankle strapped slippers after dark.

TERENCE NOLDER: After dark dressing for the sophisticated customer. The black crepe swing with black beaded stand-up collar, and the duchesse satin full skirted dance dress (with an off-the-shoulder jeweled black velvet collar, and black velvet cuffs) were outstanding.

NICHOLAS OAKWELL: Great color blocked fur felt hats!

BRUCE OLDFIELD FOR MURRAY ALLAN: Lovely knitwear in cashmere and lambswool/cashmere blends. The color blocked brights, the spice toned slouchy separates, bodysuits, tunics, and wrap skirts are sure to sell.

PALLANT: Wonderful jackets for day or night. A black satin baseball jacket, trimmed in copper satin at the collar and cuffs, has a cut velvet printed hood that disappears into the zippered collar. Also beautiful, silk anoraks over velvet shifts.

SHIRIN CASHMERE: More outstanding separates in offbeat shades of bronze, amber, ocher, sand, midnight blue, and black. Smashing is the only word for a 3-ply ribbed swing coat with softly tied scarf collar, and the chunky cashmere tunic with slouchy draped cowl neckline worn over leggings.

TOMASZ STARZEWSKI: The heyday of swinging London in the '60s is evoked in wonderful mohair coat and dress ensembles, and muted multicolored tweeds scattered with jewels. Not to be missed, the pink mohair slim coat faced in brown velvet at the collar and cuffs, with a beautifully cut pink cap sleeve slim dress underneath.

AMANDA WAKELEY: Her specialty lies in taking classic shapes and giving them her own twist for day or night. Best are the voluminous taffeta and organza shirts meant to be paired with narrow suede pants. Color here is reduced to the softest sand, stone, and icy white.

BEN YEUNG: Jewel bright beaded and embroidered body hugging dresses were on the mark, and the tailored velvet suits with bright satin trapunto stitched trims were outstanding.

For further information on the British Designer Collections, contact: Jeanine Faiella, British Trade and Investment Office, 845 Third Ave., NYC 10022, (212) 745-0495.

Holiday Dressing continued

alone, creating more surface interest when combined with other fabrics. At RIMINI (David Warren), a black velvet dress with rhinestone brooch, boasts a white peau de soie portrait neckline. Lace, an oldtime favorite, adds to the texture craze. A lace dress with asymmetric hem, combines with crochet knit, Lurex, and fringe at DAMIANOU (Paula Cohen); while MORTON MYLES uses sequinned lace for his bodies in red, ivory, purple, and black. INGRID LUHN, known for her use of fabrics, sets a classic tone with smooth materials. She selects a rich duchesse satin for her sophisticated trench dress. Her off-the-shoulder fitted dress glistens in gold crushed silk organza.

Metallics add that extra bit of shine. Not as harsh or brassy as in seasons past, metallic blends are subdued in muted shades of copper, gold, and



TOMASZ STARZEWSKI

pewter. An interesting fabric is at HINO AND MALEE. Their “gold and chenille liquid jacquard” gives a tactile quality to a circle neckline chemise. CHRISTOPHER FALLON STUDIO provides shine with an iridescent taffeta skirt over a matte jersey dress. And at SUSAN BY NIGHT (Rod Owens), a ruffled floral lamé trim, placed at neckline or waist, enhance fitted Lycra silhouettes.

**Editor's Note
PLEASE HELP**

K.I.D.S. (Kids in Distressed Situations), a nonprofit industry charity, distributing clothes, toys, shoes, and juvenile products worldwide, requires an additional \$3 million in merchandise to meet their goal this year. They have helped our children in Appalachia, on American Indian reservations, and nationwide through clothing banks. They have also met the needs of Rumanian orphans and Kurdish families. Won't you be generous and help them to continue to help others! Contact: K.I.D.S., 609-985-2878 or Press: The Bromley Group, 212-807-0878.

COLD COMFORT

A youthful and sophisticated mood pervades the Fall/Winter coat collections. In the offing is a return to some of the classic coat bodies not seen in a while, namely the peacoat, and the fit and flare silhouette. CHRISTIAN DIOR does both shapes to perfection. The former in a 40" double-breasted navy flannel, and the latter in black wool, detailed with a spread collar, softly rounded shoulders and three button closure. Also reviving the peacoat is PERRY ELLIS. His stylized version turns up in bright colors, detailed with brown leather elbow patches and matching buttons.

The key shape is still the swing, in materials as diverse as patent, microfiber, alpaca, and faux fur. GALLE shows a lively red/pink color blocked patent rain or shine coat with an unusual quilted yoke. ROYAL ALPACA's teal plush swing with stand up collar is purposely kept simple to play up the beauty of the fabric. At KASPER, the swing is the perfect shape for showing off a zip-front black watch tartan. The cotton/rayon blend shell reverses to faux seal. Another shape worth watching is the wedge or cocoon shape—at its best in $\frac{3}{4}$ and $\frac{7}{8}$ lengths. The relaxed shoulder line and tapering silhouette produces a slimming and flattering effect. IRVING SAMUELS does a luxuriously creamy alpaca cocoon with a full notch collar and deep patch pockets. HILARY RADLEY's sophisticated sport coat juxtaposes a floral print with solid, in a shawl collared microfiber polyfilled coat. At YEOHLEE, a group of black and white rain slickers turn up in modified cocoon shapes.

The trench is back with a vengeance. Overall, the best looking are short, to the knee or above. Microfibers, metallics, patent, even organza are all available. For the more traditional customer, SEARLE's number one coat is the transitional trench in 40" or 50" lengths. EXPRESSION by

CLAUDE HAVREY does the tightly belted black slicker with a bright colored lining in long or short versions. CYNTHIA STEFFE has the most beautiful trench of all in iridescent golden organza — a perfect evening cover-up.



The hooded duffle, parka, steamer, and balmacaan are styles still going strong in a variety of classic fabrics, from covert to melton, etc. ALFRED SUNG does a long toggle closed parka in melton cloth in a color range that goes from pastels to brights. GEIGER has a handsome $\frac{3}{4}$ wool duffle with a shawl collar and slash pockets, in shades of royal, burnt orange, wineberry, moss, or dark teal. HILARY RADLEY's short duffle is definitely non-traditional in color blocked raspberry/orange ice. For a classy toggle closed hooded duffle, look no further than CALVIN KLEIN, who turns out a variety in soft neutral shades.

Wonderful wools and velvets add dash to this season's youthful silhouettes. Wools look outstanding and the color palette encompasses quite a range, from jewel and spice tones to navy and gray. Especially pretty are the reds, deep blues, and mustard tones. At PERRY ELLIS PORTFOLIO, an unusual spice toned swing, in horizontally striped wool, works for career as well as weekend wear. NEW MAN blends a sophisticated color palette into a classic hooded melton duffle. It's color blocked in raspberry, peach, brown, and pale blue. The $\frac{3}{4}$ duffle reappears at MERLE in paprika, wine or citron worsted wool/mohair. This is definitely the year for black velvet trimmed collars and cuffs. At ELLEN TRACY, this is done superbly in fit and flare coats. Black velvet adds a spark to the collar of CHRISTIAN DIOR's straight $\frac{1}{2}$ coat in gray flannel with signature logo on the pocket. For nights on the town, CATTIVA's hunter green jewel buttoned short swing is a winner, as are the quilted rayon velvets at PANACHE which are completely water repellent. CYNTHIA STEFFE scores again with her black velvet quilted anorak, lined and cuffed in bright color blocked satin. At RITA MILDRED, velvet embroidery embellishes the cuffs of a tuxedo collared swing coat. Glamorous is the word for ALTERNATIVES by HUGO REDWOOD's rhinestone buttoned black velvet short swing coat.

For those who want the best of both worlds, reversible coats crop up in a variety of fabric combos and silhouettes, from RANDOLPH DUKE's pearlized vinyls (reversible to charcoal gray), to GALLE's shiny copper or citron poly, lined edge to edge in patterned wool. The most luxurious reversible coat belongs to ALTERNATIVES by HUGO REDWOOD. His ecru wool/cashmere short swing, with enveloping face framing collar, reverses to coffee douppioni silk — superb!

EVERYTHING OLD IS NEW AGAIN

Accessory trends for Fall '91 continue to find inspiration in the not so distant past. As in the case of Fall RTW styles, this retrospective focuses in particular on the ladylike refinement of the '50s and, at the other end of the spectrum, the "fab" '70s. The former is evident in the profusion of pearls on chokers, brooches, and earrings, the abundance of charms on pins, bracelets, and necklaces, the smaller structured hand held bags, and headbands in a variety of color and textures. A riot of color announces the latter decade as pendants, bangles, dangling earrings, and multicolored long beaded necklaces take on bold graphics (often in resin or enamel). From the same time capsule come wide belts with bold hardware and caps that are reminiscent of "swinging" Carnaby Street!

Tailored elegance remains a mainstay, catering to the career customer with bold sculpted gold jewelry (especially matte), small and constructed or generously sized and slouchy bags (totes and backpacks), color blocked scarves, brimmed felt hats (often with a schoolgirl feeling), and soft velvet bows. Again reflecting its importance in RTW, plaid shows up as a novelty fabric on hair ornaments and bags.

Nature also exerts a strong influence in both colorations and designs. Making quite an ecological statement, the color palette incorporates rich earthy greens, deep reds, yellow, browns, gray and black; while flora and fauna abound as a motif (particularly in jewelry). Other major color stories include the brights (red, orange, fuchsia, pink, blues, greens), the pastels, and the neutrals.

At ANTIGONA, nature influences jewelry design in the wheat theme of the "Basket Collection" — fashioned

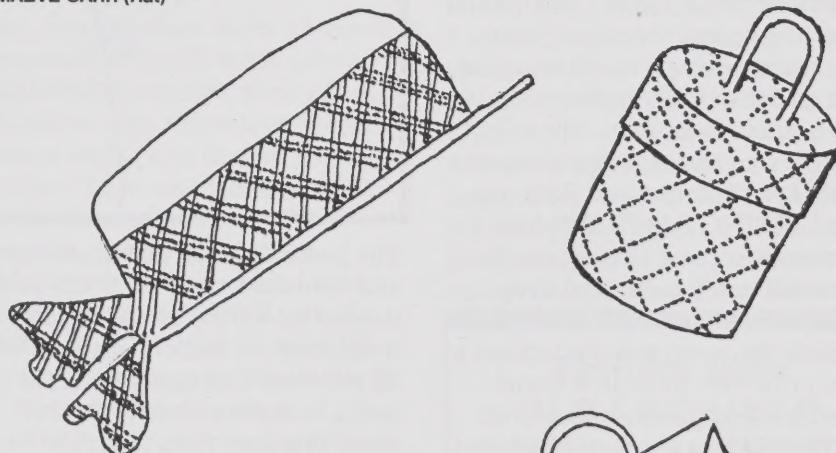
in golden sheaves as a pin, and woven on a bangle, necklace or earrings. In "Tawara," gold and silver take on a classic tailored mood with sculpted braids, knots and spirals; while "Bohemia" sets a Baroque tone as twists of gold plate surround emerald, ruby, and topaz resin stones. The "Crystal Bow" collection comprises hand blown French and Venetian glass in jet, crystal, pearl, jade, topaz, and cranberry. These are entwined with ribbons on drop or button earrings, double strand necklace (with bow fastening), and bracelet. Revisiting the '70s, MARIA SNYDER uses brightly colored enamel to decorate jewelry in witty parodies. Each link of one long gold plated chain is inscribed with the word "Love." Dangling at the end of the chain is a pendant decorated with a brightly colored "eye," from which drops golden tears! Another intricate piece works as a "mobile."

The metal and enamel pieces are hinged together to form a face, with the eyes and lips suspended from a chain. The mood continues with a selection of "doughnut" cuffs in black resin, accented with red, orange, green, and silver abstract patterns. A '60/70s daisy motif, made famous by Mary Quant, is featured at GUSTAVO ROLDAN. This theme is carried through in brightly colored plastic earrings (large and small), as a pendant on a long silver chain, or decorating bold cuffs/bangles. Plastic mounted on plated gold is also interpreted into long, oversized necklaces, jangling bracelets, and long chandelier type earrings, appearing as multi-faceted spheres and teardrops in "crystal" white or a variety of brights.

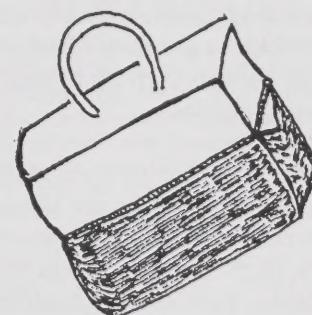
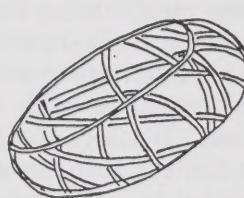
Suede and felt toppers display jewelry trim accents at MAKINS HATS. Rhinestones, as well as velvet flowers, tonal ribbons, applique and embroidery adorn silhouettes which run the gamut from cloche and classic brims to berets and porkpies. Outstanding in the rhinestone group (on red or black felt), is the sculptured beret and the baseball cap.

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MAEVE CARR (Hat)



ANTIGONA (Bracelet)



LYNN STUART (Handbag)

Offering a selection of 150 colors, the brights and harvest tones take the spotlight. The former include blues, magenta, purple, orange, turquoise, and hot pink, and the latter, wine, celadon, gold and beige. The "fat rolls" group (felt molded into rounded accordion-pleated contours) is featured in brights. In solids and prints (including a "status chain") the color focus at MAEVE CARR is on hot brights and jewel tones with black as a staple. Hair accessories run the gamut from a wool jersey/velvet twist headwrap to a wool jersey tied bow. Also featured are pony twists, "scrunch holders," and clips. Hat styles range from a soft classic beret in neutrals, brights, and jewel tones, to a soft top hat in plaid. Plaid appears again on the sash of a classic felt brimmed hat in red, navy, or black. Handbags also play with plaid. LYNN STUART uses plaid and houndstooth wool, corduroy, velvet, silk, suede, and leather (French lamb). Silhouettes run the gamut from soft drawstring to the smaller structured styles in a palette of bright greens, reds, fuchsia, and orange, together with harvest tones and neutrals. Detailing ranges from pleating and stitching to beading. The "lunch box" with horizontal zip and the "hatbox" cross stitched in leather, both with ladylike top handle, are two '50s directional bags, available in suede or leather, solid or two-toned.

Hardware on belts, especially on wider widths, is key for Fall. At DOPPIA VITA, it is featured in gold or silver, the latter with a Western influence, often etched with a pattern. Buckles, studs, rings, and other geometric metal accents are boldly used. A red mock crocodile belt incorporates a large gold buckle in addition to five linked gold rings at the back. Another, in brown mock crocodile, incorporates two rows of gold matte discs and an overlay of gold filigree mesh. Made in Italy of Italian cowhide, this collection includes pants versions in $\frac{3}{4}$ " to 1" widths and straight or contoured groups of 2" or 2½" widths. Natural colors and red are offered in solids or in crocodile and lizard faux exotics.

CASUAL CLASS

Fall '91 menswear emphasizes quality, comfort, and function, according to the 25 major firms that participated in the MFA semi-annual event at the Rye Town Hilton this month. Stressing plaids, workwear, and patchwork, the "New Essentials" theme also included printed knits and knit dressing, melange, "hybrid" jackets, boucle, microfiber, and formal wear.

From underwear to outerwear, plaid is just as prevalent in Fall menswear as womenswear. AUSTIN REED's wool double-breasted sportcoat is in blue/multi plaid, while BARRY BRICKEN goes casual with an olive plaid overshirt. Patchwork also comes into its own, in denim shirts and in a multicolored patchwork wool crew neck sweater, in a snowflake pattern cable knit, by TOMMY HILFIGER. For more beautiful sweaters with a different twist, MONDO di MARCO's multicolored patterned spongy wool crew neck sweater and FALKE's blue animal pattern wool boucle-accent crew neck sweater are examples of boucle sweaters at their best.

Melange, a weaving process mixing colors to create fabric from interlocking yarns, is used to perfection in multicolor mixes by JHANE BARNES. An amber wool twill sportcoat, amber/sage rib-knit crew neck sweater, and olive silk/cotton shirt handsomely top an olive toned wool flannel pant. And by ALLYN SAINT GEORGE, a taupe scattered stripe wool suit worn with a striped cotton shirt is neatly accessorized with a purple/sage printed silk tie, and olive jacquard silk suspenders.

For men who require flexibility in their wardrobes, the dual purpose "hybrid" jacket is the answer. Half tailored, half rugged outerwear, it employs functional elements, including open patchwork pockets and varying collar and lapel treatments. BILL ROBINSON prefers zip-front, in an olive/red melange jacket in

rayon/wool. For the button front shirt jacket, JOSEPH ABOUD's rust/brown ombre plaid wool is the ticket.

Microfiber, a polyester with the qualities of suede or silk, finds increasing popularity due to its durability as well as flexibility. Finding form equal to function is NAUTICA's chartreuse microfiber parka, COTLER's multicolor print microfiber shirt, and VALENTINO UOMO's putty microfiber raincoat.

Not too surprising are the Fall ties, which are more contemporary and designed for a younger customer. No longer conservative, they are shown in vibrant colors and large patterns. Gold and citron silk ties with printed scarf patterns are the most popular. Often worn with jeans, sweater vest, or leather jacket, even the tie becomes more adaptable.

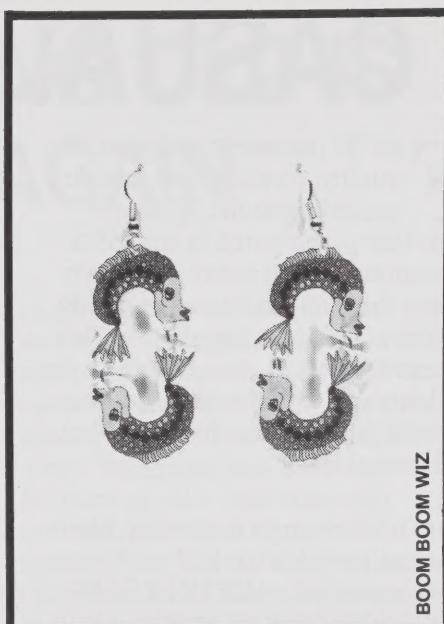
In keeping with the current trends, look for the Menswear Press Preview in Los Angeles, Jan. 16-19, to feature Spring suits with very little inner construction and a broad color spectrum.

DESIGNER FOCUS...

BOOM BOOM WIZ

Hari Grebler and David Wakeam, a husband and wife team, are the designers of the jewelry line, BOOM BOOM WIZ. In 1985, upon discovering a penchant for painting minute designs, they established their jewelry company featuring their brightly colored drawings on light-

weight plastic. Together they created a unique and whimsical collection with one starting a drawing and the other finishing it. Designed to inject some humor and fantasy into the world of accessories, the line is based on a cast of characters—Budapest the Cat, Araminta Alligator, Marley the Maniac Kid, Gossiping Hats, Singing Fish, Atlanta the Mermaid, etc. The cut-out characters in eye-catching colors are featured in dangling earrings, barrettes, and bolo ties, each one with a story to tell (in the form of a tale or ecological message), which is inscribed on the back of the piece. One reads simply, "She was an opera singer. He was a throat surgeon. An obvious clash." Another featuring two birds in a cage states: "They demanded their freedom, they insisted on tastier bread-crums, colder water and bird shampoo. If they had only stopped complaining, they would have noticed the door to their cage had never been closed." This lighthearted witty approach has become so successful that they are now featured nationwide in boutiques and museums, and internationally in major department stores (Macy's, Nordstrom, Jordan Marsh, Galeries Lafayette, Paris). This month, the firm opens their own retail outlet, in Santa Monica, offering T-shirts, and novelty items as well as their jewelry.



figures suspended from a long ball chain, in silver and copper, pairs with matching earrings. A sterling silver cat pendant also pairs with fanciful earrings that dangle three cats, one on top of another, each in a different metal. And for a delightful bit of whimsy, plastic earrings (sans pendant), feature two fish hanging by their tails in a spiral, offering their own "fish" story: "They thought of themselves as ballerina fish dancing the classics (Swan Lake being their favorite)."

Wholesale: \$3.50-\$24 (plastic & metal)
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INTERNATIONAL DATELINE. . .

JULY 1-4	MILAN	AUG. 5-9	NEW YORK
MENSWEAR DESIGNER COLLECTIONS		ACCESSORY MARKET	
JULY 5-7	FLORENCE	AUG. 5-7	NEW YORK
PITTI IMMAGINE BIMBO (Children's)		ACCESSORIE CIRCUIT	
JULY 8-11	LOS ANGELES	AUG. 9-13	LOS ANGELES
ISAM (Swimwear)		RESORT MARKET	
JULY 10-12	FLORENCE	AUG. 15-20	DALLAS
PITTI FILATI (Yarns, Knitted Fabrics)		RESORT MARKET	
JULY 15-18	ROME	AUG. 16-20	CHICAGO
FALL/WINTER COUTURE		RESORT MARKET	
JULY 16-18	LONDON	AUG. 18-20	NEW YORK
FALL/WINTER COUTURE		DESIGNERS' COLLECTIVE (Menswear)	
JULY 20-26	MIAMI	AUG. 18-20	NEW YORK
SWIMWEAR MARKET		EUROSTYLE (European Menswear)	
JULY 21-23	NEW YORK	AUG. 19-22	LOS ANGELES
UOMO MODA (Italian Menswear)		CIMM (Menswear Market)	
JULY 21-23	NEW YORK	AUG. 19-23	NEW YORK
THE EXCLUSIVE (Tailored Menswear)		MENSWEAR MARKET	
July 21-25	PARIS	AUG. 20-22	NEW YORK
FALL/WINTER COUTURE		YARN FAIR	
JULY 28-30	CHICAGO	AUG. 22-28	ATLANTA
NATIONAL SHOE FAIR		RESORT MARKET	

Currently, they are introducing metals to their plastic collection, and incorporating several "old friends" while introducing new ones. The newest line additions include pieces fabricated from copper, brass, and sterling silver, as well as plastic. Pendants have also been added, often with coordinating earrings. A pendant, with two skeleton-like

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